



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.
AMERICAN ART NEWS CO., INC.,
Publishers.
15-17 East 40th Street.
Tel. 7180 Murray Hill.
JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.
REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

SUBSCRIPTION RATES.
YEAR, IN ADVANCE - - - - - \$3.00
Canada - - - - - 3.35
Foreign Countries - - - - - 3.75
Single Copies - - - - - .10

CHANGE OF ADDRESS.
When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

DISCONTINUANCES.
If a subscriber wishes his or her paper
discontinued at expiration of his or her sub-
scription, notice to that effect should be
sent; otherwise it will be assumed that a
continuance is expected and bill will be sent
and payment should follow.

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK.
Brentano's, Fifth Ave. and 27th St.
Powell's Art Gallery, 983 Sixth Ave.
WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

LONDON - - - - - Haymarket
American Express Co. - - - - -
Art News Office - - - - - 17 Old Burlington St., W.
PARIS - - - - -
Brooklyn Daily Eagle - - - - - 53 Rue Cambon
Morgan, Harjes & Cie - - - - - 31 Boul. Haussmann
American Express Co. - - - - - 11 Rue Scribe
Munroe et Cie - - - - - 7 Rue Scribe
Student Hostel - - - - - 93 Boulevard Saint-Michel
The American Art Students' Club, 4 rue de Chevreuse
Lucien Lefebvre-Poinet - - - - - 2 Rue Brea

ART AND BABY LIONS.
S. Montgomery Roosevelt, at his annual
dinner to his fellows of the American Asso-
ciation of Portrait Painters at the Beaux
Arts Cafe Jan. 20 last, served a roasted
Baby Lion to his guests.

"Courage," "Sam" said—and pointed to the
board,
This lion meat will sure your spirits raise
Depressed perhaps by pictures left unsold
Or portrait orders few—e'en in this land of
gold
Which yet to get are easy—if you know the
ways
Witness Tartoué!

Then fell the limners to with lively zest
The baby lion's meat to soon digest,
Departed from the Beaux Arts full of fire
A lion-hearted band—a full-songed choir
Hail Roosevelt!—their lay.

O Baby Lion! little did you ken,
When first Fate threw you in the hands of
men,
That your young flesh would even art inspire
And freshen in the artist heart, the living
fire
Blest Baby Lion!

THE JANUARY BURLINGTON.

The January number of the Burling-
ton Magazine has as frontispiece a Gil-
bert Stuart portrait with a notice by
Mr. C. J. Holmes on the painter and
his work, in which the writer mentions
Mr. Chas. Henry Hart's forthcoming
biography of Gilbert Stuart. "A Chi-
nese Picture," with explanatory text
by Arthur D. Waley, presents "a pic-
torial record of the misty prospects of
Pien River," painted by the academi-
cian, Chang Tse-tuan, by order of the
emperor Hui-tsung, about 1126, A. D.
Tancred Borenius gives some interest-
ing notes on the Venetian painter, Gio-
vanni Battista Piazzetta. "Notes on Pic-
tures and Works of Art in the Royal
Collections" are continued by Lionel
Cust, the Gobelins Tapestries at Wind-
sor Castle being his theme in the pres-
ent number. Sir Martin Conway writes
on Justus of Ghent, and two interest-
ing plates accompany his article. The
National Gallery Bill is ably discussed
by Mr. Roger Fry. Mr. Archibald G.
B. Russell, Rouge Croix, has a delight-
ful paper on the Rous or Warwick
Roll, which figured in the recent exhi-
bition of British Heraldry at the Bur-
lington Fine Arts Club. The Burling-
ton may be had of the American agent,
James B. Townsend, 15 E. 40 St.

ANOTHER IDEAL GONE.

When the new monthly art magazine
The Art World, was first published
last October, with the announced pur-
pose of combatting the present so-
called "modernist movement in art,"
and as the organ of those conservatives
who deplore the tendency to the de-
cadence, as they consider it, of much
of the modern painting and sculpture
—it was stated by its editors and pub-
lishers in private, that, above all, the
new periodical would keep itself free
from even the taint of commercial-
ism, and would not seek or accept ad-
vertising. This news was generally
accepted, especially as it was whis-
pered that some \$50,000 had been do-
nated for the publication of the maga-
zine by a well-known artist, from
certain profits gained through—horri-
ble dictu!—the sale of patented ball
bearings for the commercialized auto-
mobile.

With the appearance of the Janu-
ary issue of The Art World, another
ideal has departed, for it calmly, and
without explanation, prints several
pages of advertising—some of it ex-
ceedingly commercial. So passes an-
other iridescent dream! In our humble
opinion the new periodical will run
even more smoothly on its ball bear-
ing fund, with the aid of advertising,
but what of the promise that "it would
be free from even the taint of com-
mercialism?"

A Baby Lion Dinner.

It is some years since the redoubt-
able Harry Lehr startled the commun-
ity with his famous "Monkey Dinner"
at Newport. Now comes a still more
startling innovation—namely a dinner
of roast baby lion, given by the well-
known artist, S. Montgomery Roose-
velt, to his fellow members of the
American Association of Portrait
Painters last week.

The idea was certainly a novel one,
and it is said that the lion meat was
not indigestible. Mr. Roosevelt was
the living lion of the occasion which
will ever perpetuate his fame. Who
was the mouse?

EGYPTIAN ART FOR B'KLYN.

The Brooklyn Museum recently received
the gift of the Egyptian collection and
library on Egyptology of the American
hieroglyphic scholar, Charles Edwin Wil-
bour, who died in 1897. The heirs of Mrs.
Wilbour, who died about two years ago,
make the gift in pursuance of the wishes
of their mother, as a memorial to their father.
They are Mrs. Edwin H. Blashfield (Evan-
geline Wilbour Blashfield), Miss Theodora
Wilbour and Victor Wilbour. The collec-
tion consists of paintings of Egyptian
scenery and ruins; statuary and statuettes
in stone and other materials; alabaster and
other stone vases; miscellaneous Egyptian
stone carvings; stone heads and statuettes
of the Greco-Roman period; slabs and steles
with inscriptions; objects of bronze and
copper, glass, wood-carvings, pottery; terra
cotta statuettes, funerary figurines, vessels
and tiles, faience and stone, amulets, scar-
abs, moulds, for scarabs and amulets, textiles
and other antiquities, and a very large col-
lection of hieroglyphic inscriptions on stone
and pottery. The gift of the library of
2,500 volumes on Egyptology is considered
of even greater importance than that of
the collection of antiquities, and this addi-
tion will make the Brooklyn Museum
Library without a rival in the U. S. in the
field of Egyptology, outside of Chicago
University.

Charles Warren Eaton spent the summer
and autumn in western Pennsylvania, where
he painted a number of landscapes and
woodland scenes.

DR. GENTNER TO GO ABROAD.

Dr. Philip J. Gentner, who recently re-
signed from the directorship of the Wor-
cester Art Museum, will be retained, under
salary, by the trustees of the institution as
the foreign representative of the museum.
His resignation will not take effect until
July 1, although he plans to leave this
country on March 1.

He has been director of the Museum
since Nov. 17, 1908, when he succeeded
Mr. Frederick S. Pratt, who had been act-
ing manager since the death of John C.
Heywood.

No consideration has yet been given by
the trustees to the question of Dr. Gent-
ner's successor. The "Boston Transcript"
says: "As the position calls for a man with
large and varied experience in the art
world, it is probable that the new director
will be an out-of-town man."

In his letter of Dec. 11, last, tendering his
resignation, Dr. Gentner wrote that:

"On his return from Italy last September
he had hoped some arrangement could be
made by which he could be abroad a part
of each year and yet retain the directorship
but that the indefinite continuance of hos-
tilities (perhaps for several years longer)
compels him to offer his resignation
from the directorship, in order that the
trustees may be free to act as seems to
them best for the interests of the Museum.
The ill health of his wife is the real cause.

He then indicates that the necessity for
living abroad, with the impossibility of
safely crossing and recrossing the ocean,
"is the one and only cause for my present
action."

"During Dr. Gentner's term of office,"
says the "Boston Transcript," "the Wor-
cester Art Museum has made notable pro-
gress in the building up of its perma-
nent collection of paintings, as well as in
other departments. Its acquisitions of rep-
resentative canvases by old and modern
painters have been, for the most part,
guided by the most sagacious judgment,
and it will be conceded that but few mis-
takes have been made in this department.
The control of the Salisbury millions has
enabled the institution to enter the market
in competition with the most richly en-
dowed museums and galleries of the world,
not only as regards pictures, but also in
the field of sculpture and ceramics, etc.
Notable temporary exhibitions of modern
works have been held from time to time,
and liberal purchases for the permanent
collection have been made from them, so
that the museum has become one of the
important centres of art activity in Amer-
ica. The bulletin of the museum in the
meantime has taken its place among the
best of its kind of publications in the
country under the editorship of the di-
rector. Dr. Gentner is, therefore, quite
justified in his remark that he is proud of
the work we have done together."

CORRESPONDENCE

A Corcoran Award Questioned.

Editor, AMERICAN ART NEWS,

Dear Sir:

The following letter from Mr. Joy to the
Washington, D. C., "Star" and recently
published, so well voices the feeling of
many Washington art lovers, that I should
be pleased to see it republished in the ART
NEWS which, if I remember rightly, also
questioned the wisdom of this award.

Yours truly,

A. Johnson.

Washington, D. C., Jan. 23, 1917.

To the Editor of The Star:

The art exhibit at the Corcoran Art Gallery during
the last four weeks and the interest of the public
in it are most creditable to Washington. The opinion
of the public as to the merits of individual pictures,
shown by its vote, as given in your paper last evening,
reveals, as you state, "the fact that the art-loving
public is both large and discriminating." But, if that
be true, what can be said as to the value of the de-
cision awarding the prizes made by the jury of pro-
fessional artists? None of the four prize-takers was
approved by the public. And it would be most in-
teresting to know how many votes, if any, were cast
by the public for that strange production of Arthur
B. Davies, entitled "Castalios," to which the \$2,000
prize and the gold medal were awarded. The picture
was confessedly to the great mass of visitors to the
gallery an object of ridicule and an unsolvable mys-
tery.

They could see in it no element of beauty. It
seemed to them to lack even the rudiments of good
drawing, and to possess none of the fascinations of
color, and, as a composition, to convey no in-
telligible idea. The public treated it much the same
as it did the exhibit of the cubists in New York, as
a huge joke, and in no sense an affair of real art. The
judgment of the jury seemed a base travesty of jus-
tice.

Such a result is most unfortunate in its influence
on the general public, and tends to produce skepticism
as to the real merits of art. The feeling of the people
as to this matter was universal, and so openly mani-
fested that it deserves general recognition, and the
suggestion is made that if an explanation of the de-
cision of the art jury awarding the prize can be given
in a way that can be comprehended by those who are
not trained artists themselves a most useful purpose
would be subserved if some competent person would
make it through the medium of your paper, in order
that general faith in the merit of art may be restored
and genuine interest in the growth of art encouraged.

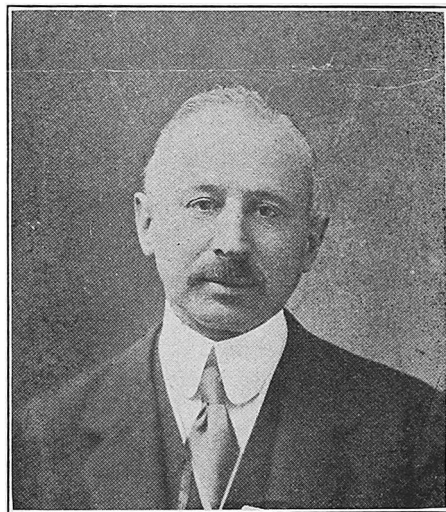
Clarence S. Joy.

Washington, D. C.

JACQUES SELIGMANN HERE.

His coming unannounced, and to the great
surprise of the art trade and his many
friends in this country, M. Jacques Selig-
mann, the widely known antiquaire and art
authority, arrived from Paris on the Phila-
delphia Sunday last, and is at his New York
galleries, 705 Fifth Ave.

It is reported that he brought with him
and has arranged to further import, a large
and important collection of art works. This
is the first visit of M. Seligmann since the
war's outbreak. He has remained quietly
in Paris, living with his family in constant
anxiety, owing to the presence of his
elder son and two sons-in-law with the
French army at the front and all of whom



MR. JACQUES SELIGMANN

have done gallant service, one son-in-law
losing his life last year while leading his
men in a charge.

Interviewed by a "Herald" reporter, M.
Seligmann said in substance as follows:

"You ask me why I have refrained until now from
sending art objects to America or why I myself have
not been here since the beginning of the war. My
reasons, as you will see, were not at all commercial,
but, on the contrary, entirely personal and sentimental.
Ever since this dreadful war began, my sons and the
immediate members of my family have been fighting
for my country and for the peace and security of the
world, and I could not allow myself to go far from
them for no other reason than my personal financial
gains.

"A recent incident has obliged me to reconsider this
decision, and the arguments I listened to were so
forcible that I was compelled to bend my personal
views and feelings to them.

Advised by French Statesman.

"You doubtless know that for some months past the
French government has been giving a great deal of at-
tention to our foreign trade and studying means of
reestablishing such trade relations with foreign coun-
tries as would, in no matter how small a proportion,
somewhat offset the terrible drain of gold from which
our country is suffering. This explains why some few
weeks ago I was asked by one of the most eminent
members of our government, who knew how large and
valuable my art possessions are, to take them to
America."

Sees World's Art Centre Here.

"It will not be long before America becomes the art
center of the world, and in the future it will be to
America that students and art lovers must travel even
as they now do to France and Italy.

"It is largely due to the late Mr. Pierpont Morgan,
whose collection I was largely instrumental in forming,
that America occupies its present position in the art
world. I once told Mr. Morgan—who interested him-
self not at all in the commercial aspect of collecting—
that the art objects which I was continually selling him
would double in value within eight years. The sales
of part of his collection have more than proves the
truth of my words, and, although the prices of art
objects are high today, they will not only again double
ten years from now but the obtaining of them will be
well nigh impossible.

"And now just a word, but one from the heart,
on a most important matter, the gratitude of the
French nation for all that Americans have done to
help my fellow countrymen—our brave soldiers, our
stricken widows and our helpless orphans. It is all so
close to me and so terrible that I cannot speak of it
quietly, but ask them to please believe and remember
that not one act of your kindness, your humanity, your
free and continuous generosity is or ever will be for-
gotten by France or the French people."

Irving R. Wiles recently finished a por-
trait of Mr. Jacob H. Schiff, which was un-
veiled recently at the Montefiore Home.
The work was a gift of friends of the Home
and will later hang in the sitter's residence.
It is probable that Sarah Bernhardt will
have a portrait sketch made of herself by
this artist on her return to New York in
the spring. His portrait of W. J. Bryan
which was unveiled at a recent dinner given
in Washington, has proved a success with
the sitter and his family. The subject is
shown standing, three-quarter length, and
holds his "peace plan" in his left hand.

OBITUARY.

W. C. Frazer.

William Carlyle Frazer, who died last
week, aged 60, was a collector of art objects,
and a member of the Metropolitan Museum
of Art, the N. Y. Zoological Society and
the City Club. He was born in Scotland.